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AUTHOR	Perotti, Antonio
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ABSTRACT

An action exhibition was held from January 18 to April 23, 1984 to allow young immigrants to express what they experienced, felt, desired, and had to offer in the context of the French society. The exhibition sought to show, without neglecting the problems raised by these new generations, how, beyond all tensions, the young people were taking their place in French society; its objectives were cultural, social, and political. The stage area was occupied in turn by mostly amateur or semi-professional theatre, music, and dance groups, and discussions. The exhibition's static part made reference to the past, present, and future. There were also 13 live broadcasts by local radios run by young immigrants; films; discussions; meetings; round tables; and a series of meetings with young poets, story-tellers, and writers. Attendance averaged 4,800 persons a day. Visitors were surveyed to evaluate the exhibition's impact. Of the 804 questionnaires distributed, 780 were analyzed. Findings indicated that the exhibition brought the young immigrants' work before a wide public; a significant number of intellectuals and technicians attended the exhibition; the project should decentralize and continue at the regional level; and the exhibition also served as a forum, well attended by young people themselves. (NQA)

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The CDCC's Project No. 7 :
"The education and cultural development of migrants"

CASE STUDY
EXHIBITION ON "THE CHILDREN OF IMMIGRATION"

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CDCC PROJECT NO. 7

"The education and cultural development of migrants"

Case study

Exhibition on "The children of immigration"

at the Centre National d'Art et de Culture Georges Pompidou

18 January - 23 April 1984

by

Antonio Perotti
Director, Centre d'Information et d'Etudes sur les Migrations, Paris

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Introduction

From 18 January to 23 April 1984 the Centre de Création Industrielle (CCI) held an exhibition at the Centre National d'Art et de Culture Georges Pompidou or Centre Beaubourg (1), on "The Children of Immigration", which was a "first" on several counts: because of the "olympian" setting in which it took place, its subject, duration (over three months), surface (900 square metres); because of the financial backing of a number of institutions (2) which helped to make the event possible; and because of the opportunity it gave young immigrants, to express themselves through a variety of media (live radio, on-stage discussion). This was a new approach, breaking out of the conventional exhibition framework and engaging the visitor directly.

In this way, the "second generation" formed a focal point of discussion for three months.

On average, the exhibition was attended by 4,800 persons a day (about 420,000 in all), and this fact alone warrants a case study.

To open a place like the Georges Pompidou Centre, a sort of "cathedral of culture" or quality show-case, to the art and expression of immigrant children was considered by some an extremely risky undertaking in these troubled times (3), but the CCI wanted to take up the challenge.

What were the aims of the designers of this cultural event, the institutions giving financial support to it and the young people, the children of immigration, who agreed to take part in it as individuals or groups?

How was the exhibition area designed and structured to achieve these aims?

And lastly, is it possible to evaluate the experience and define the conditions in which it or parts of it could be transferred elsewhere?

These are the questions which will be discussed in this case study, after a brief summary of the general, social and political contexts in which the event took place.

1. Social and political context of the exhibition

To be clearly understood, the objectives of the project conceived and carried out by the CCI must be seen in terms of the totality of the fundamental problems of French society in the early 1980s, and in relation to particular events characteristic of the social and political climate in the last two years.

1.1 The fundamental problems

The exhibition on "The Children of Immigration" occurred at a specific moment in French history, composed of three main elements:

a. A new awareness in many levels of society of the fact that immigrant communities have become an integral part of French society and that society must accept fully the ethnic and cultural pluralism composing it.

b. The increasing importance, in recent years, of the place occupied by the younger element of the immigrant population (over two million, most of them born in France or having arrived in infancy from their parents' country of origin and had all their schooling here, and most of whom will not return to their country of origin).

c. A far-reaching crisis in the two main elements and areas of social integration in industrial and urban societies, namely work (unemployment crisis) and living space (deterioration of social relations in urban districts).

Is it possible for an unemployed person to be integrated into an industrial society? Is it possible for a person who lives in a "ghetto" to be integrated into an urban society?

These three elements raise questions for French society.

The crisis (economic and social) weighs heavily on social relations and on the significance of immigrant populations which have lost the economic status they occupied during the period of growth.

The first victims of the situation are the children of immigration, whose presence is often seen primarily in terms of problems: dual culture, rejection, school failure, integration or assimilation, delinquency, drugs, unemployment, cohabitation between French and foreigner, conflict between generations.

French society cannot choose but find a meaning for the "immigrant" population or population of "foreign origin" elsewhere than at the economic level of production. Both nationals and immigrants must accept that they have a single future and must live and act together to make it a reality.

1.2 Specific events

Owing to certain specific events taking place in 1982 and 1983, the position of the foreign population in French society, and of its young members in particular, has been the subject of much attention by public opinion.

Firstly, there was the emergence, during the municipal elections in the spring of 1983, of scenes of intolerance, racism, xenophobia and rejection, especially in urban centres with large immigrant populations; and, even more disturbing, the increase in the last year or so of wholly gratuitous killings of young North Africans (more than 50 since 1982).

Secondly, there has been the spectacular rise of extreme right-wing ideological movements and splinter groups showing "New Right" attitudes, elaborating theories based on forms of nationalism, sociobiology and eugenics condemning any mixing of blood; these have played a considerable part in the new wave of xenophobia in France.

As a result, the so-called "second generation" has been very much in the public eye.

The importance of the young generations who are the children of immigration was to be still further highlighted by an event of national importance which took place just before the exhibition: the pro-equality, anti-racism march.

Organised by a group of young people of both immigrant and French origin and intended to arouse the public conscience to oppose racism and discrimination, the march left Marseilles on 15 October 1983 and, after crossing France from south to north, ended in Paris on 3 December with a huge demonstration in which about 100,000 people walked from the Bastille to the Gare de Montparnasse.

By bringing the new generations of foreign origin to the forestage of current events, this demonstration, planned and carried out while the CCI exhibition was being mounted, had a great deal to do with its impact on public opinion.

The link between the pro-equality anti-racism march and the exhibition (the march itself was the subject of a number of works of art and video-documentaries during the exhibition) gave a resonance to the CCI project which its organisers had certainly not anticipated in the early stages (4).

Through this "march", the children of immigration gave tangible proof of the fact that immigrants, destined to share in the life of the country on a permanent basis, are playing a dynamic role not only in its economy but also in its social and cultural affairs, and indeed in the defence of its democratic and humanitarian values, which are all too often forgotten (5).

2. Why this exhibition?

2.1 Objectives of the CCI

From the analysis of fundamental problems and specific events it is easy to see what "The Children of Immigration" represents, in terms of the acceptance and construction of a society which is pluri-ethnic and aspires to be intercultural.

This is what prompted the CCI, considering its institutional aims, to interest itself in the subject.

The CCI, which engineered, conceived and carried out the event, is concerned with the everyday environment in an industrial society and seeks to help create a cultural movement in France on the basis of the environment produced by the industrial system; it attempts to perceive cultural reality conceptually and as a whole, never dissociating its social aspects from its technical and symbolic ones.

One of the salient features of "modernity", a consequence of the growth of a world economic market, is the mingling of widely differing groups of people, the meeting of different systems and values, the North-South relationship.

These are facts that cannot be disputed and they are going to change, if they are not already changing the foundations of our environment.

It is easy to see why the CCI, at the crossroads of the problems of culture and modernity, has concerned itself with immigration and even more with young people of foreign origin.

They bring the South into our midst, and not just here and there or for a few years: immigration has become a fact of French society. Through the immigrants, who are themselves of various origins, the intercultural phenomenon is already taking form in a swarm of new activities (music, theatre, press, free radios etc) leading no one knows quite where.

In 1982, therefore, the CCI based its programme for 1983 and 1984 on North-South relations, setting aside a place for some kind of activity relating to immigrants. Two issues of Culture au Quotidien were scheduled in this context; the first, "Des immigrés et des villes" ("Of immigrants and towns"), was published in January 1983 (6) and its central theme was immigration as a factor of innovation in town centres; the second, "Les enfants d'immigrés maghrébins" ("The children of North African migrants"), came out in January 1984, and presented a number of these young people's achievements.

The object of the second publication was to create "a different perception of the reality of the new generation born of immigration, in order that their achievements, aspirations and struggles may be taken more fully into consideration. Through their activities these young people express what they experience, feel, desire and have to offer in the context of the French society of today and tomorrow" (7).

The exhibition was part of this programme. It sought to show, without neglecting or hiding the problems raised by these new generations, how, beyond all tensions, the young people were taking their place in French society.

To get a clearer understanding of the reply to the question asked in the two publications ("What new resources and what creative capacities is the new generation contributing to French society?"), the CCI decided to ask the young people to answer it themselves, by taking part in an exhibition which was designed from the outset to travel in the provinces, after being shown at the Georges Pompidou Centre in Paris.

The cultural, social and political objectives adopted by the CCI for this event can be summarised as follows:

a. To give the children of immigration, who are so often deprived of the right to speak, an opportunity to present - by means of photographic documentaries, audio-visual montages, literary and artistic creations - their own vision of the place they occupy in society.

b. To try to perceive what is happening in French society as a result of their presence; what values, cultural transformations, social practices, relations with social space are being transmitted by the children of immigration?

c. To find settings for the symbolic acceptance of their expression, by enabling them to escape from the a-social or withdrawal behaviours which reinforce the rejection mechanisms that so often operate in respect to them. "At Beaubourg the immigrants aren't kept standing at the door; they are acknowledged as 'cultural actors'."

d. To bring their forms of expression, which are usually confined to immigration circles, into contact with the general public.

e. To show living proof of a degree of inter-culturality which has already become a reality for this generation, and from which ideas can come for the development of cultural exchanges in French society.

f. To produce a high quality exhibition about young people was not the only object. Others were to establish substantial co-operation with associations and bodies working in immigration in producing the project; its extension beyond the Paris region to embrace Provence-Côte d'Azur and the Lyons area as well (all "hot" points for young immigrants); and the formation, during the mounting of the Beaubourg project, of an association of live forces from the immigrant population itself.

2.2 Objectives of the financial sponsors

The institutions which gave moral and financial support to the exhibition had analagous cultural or social objectives.

a. The Caisse des Dépôts et Consignations (8) wanted to support the project because it has a special interest in activities which "seek to promote social relations based on the understanding of cultures and acceptance of differences".

b. The Fonds d'Intervention Culturelle (FIC) (9) decided to support the CCI project because it saw the exhibition as an expression of its twofold experimental and inter-ministerial functions:

Experimental: the CCI project was very much an innovation. This was the first time an effort of such scope and novelty of design (simultaneous presentation and creation) had been mounted on a subject that was highly sensitive and also essential to French culture: the intercultural phenomenon, now and in the future.

Inter-ministerial: the FIC assembled a financial assistance package from various state and state-related bodies covering all the dimensions of this intercultural event: educational, social, cultural, environmental and family, and representing the fabric of French civilian society.

For the FIC, the exhibition was to be a report on the present circumstances of the everyday lives of the children of immigration.

"Beaubourg" could inspire other towns with a large immigrant population to mount similar projects; in this way the exhibition would be continually renewed through regional exhibitions.

c. In the eyes of the Ministry of Culture (another body giving financial support) the production by young people from immigrant backgrounds, of artistic, literary and audio-visual creations offered two main points of interest: "for the 'second generation' it was a unique step towards integration and for French culture it was a valuable source of new blood and creativity".

In this connection, the Ministry of Culture has been running a priority cultural action programme for the last two years, designed to promote immigration cultures (10).

In 1983 it gave support to over 100 projects relating to immigration cultures, some thirty of which involved with young people. These activities, embracing every form of artistic and cultural expression, attest to the exceptional creativity of the children of immigration.

d. The help of the Fonds d'Action Sociale (FAS) was warranted by the project's special social and political interest (11): the socio-cultural integration of young people and creation of public awareness of the reality of ethnic and cultural pluralism in French society; this is the subject of a large-scale "living together" campaign launched in 1982 and continued with a more substantial endowment in 1983.

"Most of their children were born here. Their future is in our country. They belong to two cultures, two traditions.

As children of the suburbs, wounded in their dignity, they reflect the image of a society which has not known how to create conditions in which its youth could realise its enormous creative potential.

Rich in the wealth of their own cultures, they show us that creation feeds on diversity. Diversity of peoples, of men and women. With them we can create new ties between North and South, turn France's place in the Mediterranean into a positive reality (12)."

2.3 Objectives of the young people

With this exhibition the organisation designing the project and those that helped to finance it were pursuing their own ends; but we must also look at the objectives of the young people who became involved in the Beaubourg scheme. It was, after all, the result of the joint work of the CCI team and a body of young people from communities of different origins, alone or in groups (12 associations), who, after hearing about the project, agreed to put their energies and ideas to work for it.

The primary objectives of these young people were social and political, and can be summarised as follows:

They wanted, through the exhibition:

- to change the image of immigration in France.

To exist other than through the negative perception of others.

To show that not all young North Africans were delinquents.

- To react against a refusal to acknowledge their right to be there, to be born there, to envisage a future there.

To establish their right to exist.

The exhibition came at a good time. There is a wealth of events and commentary on all sides, drawing attention to isolation, marginalisation etc.

"There are two million of us, mostly born in France, and virtually none of us will go back to live in our parents' countries. From now on there will be a significant number of us who can bring our lives, in a creative manner, to the attention of a biased public opinion" (Farida Belghoul).

- To give an account, in the form of artistic creation, of the social situation as it is experienced. "My North African origin helps me, because of the uprooting from which I have suffered. The result is revolt in art. I want to howl the injustice with violence" (Mohand Amara).

This goal was stated very clearly by Mehdi Lallaoui: "When we come to Beaubourg we must bring with us (through our artistic creations) our guts, the stench of cities; we must take over the exhibition, so that it will not be just today's good deed through which the authorities can clear their consciences and forget about it. It's up to us to see that there is a follow-up, in the form of real and lasting neighbourhood development that can provide jobs for young people. Above all, I do not want the exhibition to turn me into an ordinary painter with all my individuality drowned by the 'entertainment society'. My immigrant sensitivity must remain intact".

- To use the exhibition as a springboard for artists and associations, a point from which they can emerge out of the darkness into the light: "This is only a beginning but it opens many doors (an undreamed-of opportunity for personal advancement) and adds a major reference to my curriculum vitae".

- To receive an official stamp of approval. "Young people of foreign origin are presenting themselves to the public on an equal footing" (Farida Belghoul, young Algerian woman producer of the film "Le départ du père").

"To devote three months of exhibition to the children of immigration at the Georges Pompidou Centre, that mastodon that engulfs 20,000 people a day on average, is a 'first'" (Mogniss).

- To encourage young people to do things and set up associations of people who want to achieve something: "I think that if 5% of the visitors who come in unconvinced (meaning young immigrants, of course) go away from the exhibition with a new sense of awareness, we shall have met the challenge, which is to interest young people in our communities in painting, photography or making music" (Mehdi Lallaoui).

- To give French culture "a new breath of air from here. Despite rejection, true talents are emerging and ripening. All these efforts, by individuals or groups, automatically enrich the French cultural heritage" (Farida Belghoul).

2.4 Contribution of the Council of Europe

For years the Council of Europe has made efforts to promote social and cultural policies which, by accepting the pluralism of our societies, would more fully respect the personal dignity, spiritual values and rights of minority groups and their cultural expression. This is why the Council of Europe has taken a special interest in this exhibition (13).

In 1981, as part of this effort, the Council launched a five-year project on the education and cultural development of migrants and the cultural expression of young people was one of the main objectives of this project.

In view of the close link between its aims and those of the exhibition's promoters, the Council for Cultural Co-operation decided that its project experts should exceptionally hold their regular meeting at Paris, so that they could visit the exhibition and have a discussion with the organisers and young people taking part in the exhibition.

At this meeting (14), which took place at the Georges Pompidou Centre on 15 March 1984, the Council of Europe experts and young people discussed the following:

- the reasons that had prompted them to take part in the exhibition (one of the first in Europe on such a large scale);

- what they were hoping to achieve through the project;

- how they had organised their work for the occasion;

- their reactions to the whole project as it was happening.

3. The exhibition: conceptualisation and realisation

How did the designers of the exhibition organise it in the light of their objectives?

There could be only one, very specific starting-point: the autonomous creations of the young people, their forms of cultural expression:

- Music: a mixing and mingling of different cultural models (rock, Arab and West Indian music etc);

- *painting: sources of inspiration and effort linked to both* French urban culture and the culture of origin (eg Arabic calligraphy);

- radio: several free radios;

- press: Sans Frontière, Cosmopolis, Bwana and ten or so local papers;

- video: many people feel a need to tell their own story or that of their groups through video. A number of films were made, part-fiction and part-documentary;

- theatre: here and there in schools, training courses and youth centres, young people are acting, and demanding professional status for some of their number; girls tell their fathers what they really feel, children tell their teachers, wives their husbands, mothers their social worker;

- poetry, other forms of writing, novels;

- photography.

The foundation for the preparation and design of the exhibition, thus, was the immediate activities of groups or individuals and these remained the backbone of the exercise, which strove to respect the young people's own projects.

In the spring of 1983 contacts were made, with a view to creating a form of group work at local level which would bring together the young people themselves, communications experts (photo, video, graphic arts), the institutions or associations concerned and the exhibition team.

The subject-matter and themes of specific productions (short video films, photograph documentaries, audio-visual montages, wall-newspapers, photo-novels, sound tableaux, imaginary shopwindows etc) were to be defined in relation to the local situation, the interest aroused and the overall shape of the exhibition.

The CCI set up a council, which met periodically to help it move forward in its thinking about and design of the project.

Lastly, the exhibition was intended to be open to every community - an aim which, as will be seen below, was only partly achieved.

3.1 Structure of the exhibition

It was conceived as an action exhibition arranged around a stage area occupied in turn by theatre, music, and dance groups and discussions. Outside it, the static part of the exhibition was divided into three parts (15):

- The uprooting (the past)

The children of immigration do not come from nowhere. They are the sons and daughters of a generation that has been torn away from its society of origin. The exhibition began with a reminder of this fact, with

references to history, the general process of immigration and the experiences of immigrant communities in France.

- The crucible (the present)

Life in big housing developments on the outskirts of towns is the central theme of this part of the exhibition. Immigrant children live in a space which is most often imposed upon them. Visitors to the exhibition move through a complex arrangement of cells or chambers covering, by means of audio-visual montages, photo documentaries and art objects, some ten themes arising out of the children's experience: the ZUPs (Zones d'Urbanisation Prioritaires - Areas needing priority action), a space which is endured by these young people; the transit housing developments in which a form of community life is recreated in a space that is conceded by society; and the "inside-outside" opposition between their culture (family, language, ghetto) and the dominant culture of the town.

The "created spaces" of the immigrant children were integrated into this part.

- Construction (the future)

In the final part, four towers represented areas in which the young people assume responsibility for their own future (associations, information, publishing, performances etc).

3.2 Live performances during the exhibition

Every day throughout the exhibition the central stage area was occupied by troupes of musicians, dancers and actors (12), following a set programme which was announced at Beaubourg and through the media. Most of these groups were amateur or semi-professional; some were from schools (17).

Local radios (Media Soleil, Radio Afrique, Radio Berbère, TSF 93, Radio BEUR) run by young immigrants produced 13 live broadcasts.

3.3 Discussions, meetings, film and video week

While the exhibition was going on in the CCI gallery, a series of one-off events took place in the Pompidou Centre's little hall (first underground level):

- a film cycle (fiction and documentary, by or about young people);
- a series of discussions, meetings and round tables;
- a series of meetings with young poets, story-tellers and writers (18).

4. Attendance statistics

With a view to evaluating the exhibition's impact on visitors, and to gain information that will be useful if it is mounted elsewhere (it will be recalled that the organisers included a decentralisation plan from the outset), the CCI commissioned a public opinion agency to make an enquiry among visitors to the exhibition (19). Out of 804 questionnaires handed out, 780 were analysed.

The results of the enquiry are not yet complete, but a first reading of the answers has provided a number of significant elements, primarily the following:

- Average time spent at the exhibition: 45 minutes (11.5%, one to two hours; 8.5%, two to four hours).

- Of the people attending the exhibition, 57.5% came alone, 19.5% with friends, 12% in organised groups, 12% in couples.

- Forty one per cent came to Beaubourg on purpose to see this exhibition; 40%, to see the Centre as a whole.

- Source of information about the exhibition: press, 9.5%; television, 11.5%; free radios, 1.5%; friends, 23%; by chance, 40%; Centre's posters, 12%.

- Attending the exhibition for the first time: 48.5%, for the second or third time, 21%, 6-15 times, 13.5%; one hundred times, 2.5%.

- Had already attended performances of groups at the exhibition: 32.5%, of whom 31.9% theatre, 15.5% traditional or modern dance, 12.3% traditional music, 8.3% contemporary music, 4.1% children's theatre and 1% poetry readings.

- Attended discussions programmed during the exhibition: 32%.

- Stayed to watch a complete video: 27%, to watch a sound-screen showing: 31%, to watch a silent screen showing, 26%.

- Found the exhibition extremely attractive, 37.5%; very thorough, 14.5%; very clear, 24.1%, highly informative, 25%.

- Sex of persons attending: men 63%, women 37%.

- Nationalities: 36% were French; 37% from Arabic countries; 16% from countries of Western Europe; 5% from Black Africa; 3% from Asia-Oceania; 2% from Latin America.

  Out of 100 non-French, 59 were nationals of Arabic countries, 24 of countries of Western Europe, eight from Black Africa, four from Asia-Oceania, three from South America, one from North America and one from Eastern Europe.

- Place of residence: 44% lived in Paris, 23% in the Paris region, 15% in other departments of France, 18% abroad.

- Age: 76.5% were under 30; of these 11.5% were under 15, 9% 15-19; 29.5% 20-24, 26.5% 25-29; only 12% were over 40.

- Social category: 28.5% were students, 9.5% in school, 14% unemployed, 11.5% intellectuals, 11.6% technicians.

These initial figures from an enquiry among a significant and representative sample of attendance at the exhibition (5,000 a day on average) can support the general assessment of the project offered below in conclusion to this study.

5. Evaluation

5.1 A question of principle

A general assessment of the "Children of Immigration" exhibition implies, first of all, answering the question of principle put to the project designers and organisers and to the young people taking part in it by the experts from the Council for Cultural Co-operation at the open meeting (attended by journalists) held on 15 March: "Can artistic expression play a part in the integration of immigrants into Western society?".

In the collective mentality of society, the two words "artist" and "immigrant" cancel each other out. In the public mind, the creator of a work of art, like a champion athlete, readily sheds the "immigrant" label.

Was an exhibition such as that organised at the Pompidou Centre capable of overcoming this cancelling-out mechanism in the collective psychology, or was it not more likely to over-emphasise individuals, to encourage an elitist selectivity, singling out "the good creative immigrant" for attention and thereby isolating him or her from the community of origin which would remain as it was, in a social and cultural ghetto? And thus leading to the creation of an immigrant elite, detached from its social foundations?

5.2 A positive answer

As was pointed out in the description of the project's objectives, this danger was clearly perceived by both young people and organisers.

The whole interest of the exhibition, and its originality, lay precisely in the establishment of a close connection between the artistic and social aspects; that was the initial challenge which it tried to meet.

The desire expressed by some young artists, to break free - through the exhibition - of the immigrant image, to be perceived otherwise than as immigrants; even the regret of the sculptor Mohand Amara to be "exhibited" at Beaubourg as "child of immigration" rather than "plastic artist" (he would have preferred some other premises in the "cathedral of culture", some place more closely connected with his profession as an

artist - even a one-man show in a gallery), should not mislead us into thinking that appearing at Beaubourg (a cultural summit) was simply a stamp of official approval for the young artists taking part in the project.

In considering this point, the following must be borne in mind:

a. The co-operation that took place, however uncomfortably on occasion, with the young people's associations and other bodies active in immigration, for the project itself. While the exhibition was being mounted, "a form of negotiated co-operation was established that set off a movement whereby the cultural heritage of the young people exhibiting at Beaubourg could be reappropriated. This should become effective after the exhibition, through follow-up action outside Beaubourg. The programme planned for the exhibition coincides with this idea exactly" (20).

b. The project should continue at regional level; it should decentralise. In the minds of the organisers and young people it was simply one step, a symbol, and it should be evaluated as such.

Two further projects already exist, one now being prepared and the other just completed. The first, which the FIC has taken over, involves a remounting of the central elements of the Beaubourg exhibition; this should serve as a "pretext" for similar events in other large towns of France, with which local artists and groups would be associated. The object here is to reach beyond the specific context of young immigrants and touch off an encounter and dynamic process at regional level, with the Beaubourg exhibition as nucleus.

Along these lines, an exhibition was held in Strasbourg at the end of 1984 and another in Toulouse in May 1985. Owing to the dissolution of the FIC during the recent ministerial reorganisation (July 1984), this project has been suspended (and possibly shelved?).

The second project involves an effort to meet a number of requests from libraries, firms, youth and cultural centres, which would like to have the Beaubourg exhibition as designed but do not have space enough to house it. Out of this came the idea of mounting an "itinerant panel exhibition" in place of the original "space", using the original material. Three highly communicative mini-exhibitions of excellent quality have already been produced in this context; these do not simply repeat the original but incorporate reactions to the Beaubourg event and are in this sense re-creations (21).

The distributor of this project is ISM (Images, Spectacles, Musiques du monde); it is designed by CCI.

c. A large number of youth associations were mobilised in the preparation of the exhibition and throughout its duration.

It has played an important role in inaugurating a process of mutual questioning between young people and institutions. This emerged clearly at the round table with the Council of Europe experts where, in response to the reservations and criticisms of the exhibition's organising institutions expressed by young artists, the questioners (the young people) became the questioned. "What is the perspective adopted by people like you? What do you want to do with us? What is your strategy? Where do you want to go?" (23).

These questions were central to a number of discussions among young people, who discovered through them the multiplicity of identificatory allegiances to which the new generations refer and the diversity of approaches and objectives of their own associations and movements.

On one hand, the exhibition stimulated a need for training among the young people, to give them more control over the technical resources required for "quality production", and on the other it convinced the institution that a different approach to the problem of cultural development was needed (less amateurish, involving more money and a longer period of time).

5.3 Definite gains

Among the positive aspects are the following:

a. The exhibition certainly came at the right time, as confirmed by the pro-equality anti-racism march.

b. The exhibition brought the work of the young people before a wide public which, according to the survey conducted, did not simply walk through the permanent displays but became involved in the parallel line performances (especially theatrical and musical) and events (stage-audience discussions, live radio broadcasts). The significant portion of visitors who stopped to watch complete videotapes, or sound or silent projections, confirms the interest aroused by the exhibition. The substantial number of "special people" (intellectuals and technicians) who attended it is also significant.

Particularly noteworthy was the participation of school groups in the live events.

c. The exhibition was also, very definitely, a forum, very well-attended by young people themselves who were often able to discuss the social and cultural choices they would need to make in organizing themselves, the resources and strategies they would adopt, the goals they would set and their ways of working with institutions.

d. A new association has emerged as a result of the exhibition: the Association Cultures et Expressions des Minorités (ACEM), concentrating on written expression (of which there was none at Beaubourg) - novels, autobiographies, research etc. A number of other young people's associations have joined it, and plan to hold a national meeting of young people from minority cultures in France in 1985.

Although it is too early to speak of this project's chances of success at this point, it is of special interest because of its connection with the objectives of the exhibition.

5.4 Limitations

Initially, the project hoped to encompass all forms of expression by young people, but in the planning and carrying out stages it encountered various limitations:

a. Reference has already been made to the conditions imposed by the weight of the administrative machinery of this mastodon (Beaubourg) through which 20,000 people pass every day. Not all forms of expression were given right of entry to the exhibition, which meant a lack of energy and authenticity in the third section, "Construction", as regards the political rights demanded by the young people (24).

b. The representation of ethnic communities was also limited. Despite praiseworthy efforts to extend the exhibition to all young people of immigrant origin, North Africans were heavily preponderant.

This was not a coincidence but reflects the force of their rejection in France, as well as their determination to change their social situation and the vitality of their expression. Nevertheless, the exhibition did not succeed in showing the place occupied by, and the cultural contributions to French society of less active but equally important communities such as the Portuguese, Italian, Spanish, Polish, Far Eastern and Turkish.

c. This lack of representativeness was combined with another limitation arising in the organisation of the project: the establishment of parallel contacts between persons and associations. Because of the method adopted, but primarily because of the difficulties of collective work, it was not really possible to remove the barriers between the exhibiting groups and the young people dealt separately with the institution without being able to take advantage of the opportunity to set up larger networks among young immigrant artists. "The Blacks did not meet the Beurs, who did not meet the Viets, who did not meet the Thos (the elements being interchangeable). Each group stayed in its own ghetto" (25).

Personal relations between young exhibitors did develop, however, during the exhibition itself.

Also, account must be taken of the problems of negotiation faced by the CCI team, which was caught in a crossfire between its role as spokesman for the young people in dealing with the institution and its role as spokesman for the institution in dealing with the young people.

d. As regards public impact, the analysis of attendance statistics would seem to indicate that the exhibition has not made a very deep impression on the French population: almost 2/3 of those attending it were foreign and over 3/4 were less than 30 years old (schoolpupils, students, youngsters); the age-groups most deeply imbued with racial prejudice, thus, were not represented.

6. Can the Beaubourg project travel?

6.1 Leaving aside what was specific to the Beaubourg exhibition, namely the space in which it took place - a symbolic and "legitimising" space which is the only one of its kind -, and also leaving aside the cost of the operation (1,600,000 FF), which is certainly well beyond the ordinary and even extraordinary resources of any non-national budget, it is my opinion that the Beaubourg project, as confirmed, moreover, by the decentralised projects now being planned elsewhere in France, can travel. It can even travel abroad, to all the countries in which there has been heavy immigration and which have large numbers of young people of foreign origin.

6.2 Conditions of travel

6.2.1 Which aspects of the experiment can be universally relevant?

a. Firstly, its objectives. The social, political, economic and cultural context in which the project was conceived is the same in all immigration countries of Western Europe. The problems raised by the place in society of young people of foreign origin are similar; their future raises the same challenges.

b. Secondly, its conception as a place for the expression of individual and collective memories (recomposition of the past), communication of the present and perception of the future.

c. The example it sets as a project developed and financed jointly by several ministries involving all the institutions concerned, at social and cultural levels, with the children of immigration. Subsequent versions of the project should include the concerted efforts of all social and cultural components of local communities.

d. The involvement of the young people themselves, which should begin at once, when the operation is being designed and planned, and not only in the mounting stage.

e. The objective of territorial dissemination and decentralisation, for the dual purpose of highlighting local sources of energy (individuals or associations) and bringing out the features of the local social and cultural environment.

f. The novelty of the approach, which breaks away from the conventional boundaries of exhibitions by letting the young people and their audience speak for themselves in a number of interaction spaces and avoiding the "showcase" aspect of most exhibitions.

g. The use of interaction and discussion spaces by the educational network (secondary schools).

h. The conception of the project as a first step which can lead to developments "beyond" and "after", rather than as a single finite event.

i. Lastly, the idea of presenting works in a place frequented by large numbers of people and over a long period of time (eg a square in the centre of town, a marquee etc).

6.2.2 What precautions should be taken?

a. The exact terms of the young people's involvement in their capacity as creators must be clearly defined beforehand. Culture must not be regarded as something for associations, eternally condemned to a voluntary status, amateurism, and survival through subsidies alone. Provision must be made for financial support in the form of grants for the creation of works of art, aids to employment through hourly wages or part-time work, subsidies for operational or capital investment and logistic and technical support as well.

b. Steps should be taken to decompartmentalise groups exhibiting and facilitate the formation of new networks among young people; organisers must bear in mind that young people are keenly competitive.

c. The local population and especially the young people should be involved in the project, and exchanges should be encouraged between different parts of town.

In my view these are the main things to bear in mind in connection with the highly desirable transfer of this project to other places.

NOTES

1. An idea of President Georges Pomidou; inaugurated in 1977, the Centre is a "capital of culture" with an extraordinary potential for popularisation; its activities are divided among five departments, one being the Centre de Création Industrielle (CCI).

2. The Caisse des Dépôts et Consignations, le Fonds d'intervention Culterelle (FIC), the Fonds d'Action Sociale pour les travailleurs immigrés et leurs familles (FAS), the Ministry of Free Time, Youth and Sport.

3. Nicolas Beau, "Les enfants de l'immigration", Le Monde, 31 January 1984. It is interesting to note that, although, with this exhibition the cultural expressions of young immigrants came "inside" the great Centre, for several years already the immigrants, mainly the North Africans, have been "occupying" Beaubourg, or more precisely the square in front of it. Especially in the summer, the square is a sort of open-air multiple stage for the simultaneous expression of the many folk cultures and ethnic groups comprising the "outside" culture, as distinct from the "inside" one. (Omar, "Le Parvis des miracles", in "Le New Deal Culturel à Beaubourg", IM-média agency newsletter, January 1984).

4. On 30 November representatives of the Christian, Moslem and Jewish communities published a joint statement in honour of the young people's fraternal march for equality.

5. To get an idea of the impact this march had on young people, read the reaction of Bouzid, one of the marchers, in his book La Marche, (Sindab, Paris, 1984, page 13).

6. CCI, "Des Immigrés et des Villes", Paris, 1983, 80 pp.

7. From the introduction to "Enfants d'Immigrés maghrébins", CCI, 1984, 80 pp. The periodical presents experiments carried out by the children of immigrants, in four parts. The first is an account of new forms of socio-cultural and political action; the second describes artistic experiments in amateur theatre, music and dance. The third refers to work in the media and the fourth deals with an economic enterprise.

8. A "bank" operating in the public interest, the Caisse des Dépôts also aspires to be an agent of social movement. In the last thirty years it has set up many branches and associations which are active, in a spirit of public service, in various fields: building and renovation of housing, social development and management in towns and districts, social tourism, youth training, co-operation.

As owner and manager of a large quantity of social housing the Caisse des Dépôts group also has to face the problems arising every day in an urban society in conjunction with cohabitation: of different generations, of families and persons of different origins, culture, lifestyles etc.

9. Founded in 1977, the FIC has two objectives: to establish liaisons between administrations active in the cultural field, and between those administrations and local authorities, and to promote or support new forms of cultural expression. From 1971 to 1982 the FIC concentrated on the following: access to culture by socially disadvantaged groups, ethnology and cultural action (immigrant and working class culture), receptions of foreign cultures and development of spaces for intercultural exchanges and creation.

10. This programme, run by the Directorate of Cultural Development in close co-operation with the office of the State Secretary for Family, Population and Immigrant Workers and the Fonds d'Action Sociale, is concerned with the accessibility to immigration cultures of all the artistic activities of the Ministry of Culture and with special support arrangements for associations' cultural projects.

11. A state institution founded in 1958 and reformed in 1983, administrative in nature and set up under the office of the State Secretary for Family, Population and Immigrant Workers and the Ministry of the Budget. Its object is to contribute to the social integration of immigrant workers and their families by carrying out social programmes. To that end the FAS subsidises almost 1,000 associations, in pursuance of the decisions of its administrative board and regional committees.

12. From the statement made at the opening of the exhibition by Ms Georgina Defoix, former Deputy State Secretary for Family, Population and Immigrant Workers.

13. From the press communiqué issued at the opening of the exhibition (paraphrased).

14. Some of the material on which this case study is based came from this meeting.

15. See Appendix No. 1. The CCI published a very good guide to the "Children of Immigration" exhibition. The commentary and material it contains provide a most useful educational look on the theme itself.

16. See the list of live events during the exhibition, Appendix No. 2.

17. See Appendix No. 3.

18. See Appendix No. 4.

19. The survey was co-ordinated by Mr Philippe Coulaud.

20. Statement by Mogniss, animateur at the IM-Média Agency, one of the most active of the young people's associations involved in the exhibition.

21. Seven towns have confirmed their places on the itinerary of the travelling exhibition on "Children of Immigration": Clermont-Ferrand, Strasbourg, Belfort, Cognac, Lyon, Feyzin, Créteil; and ten other towns have options.

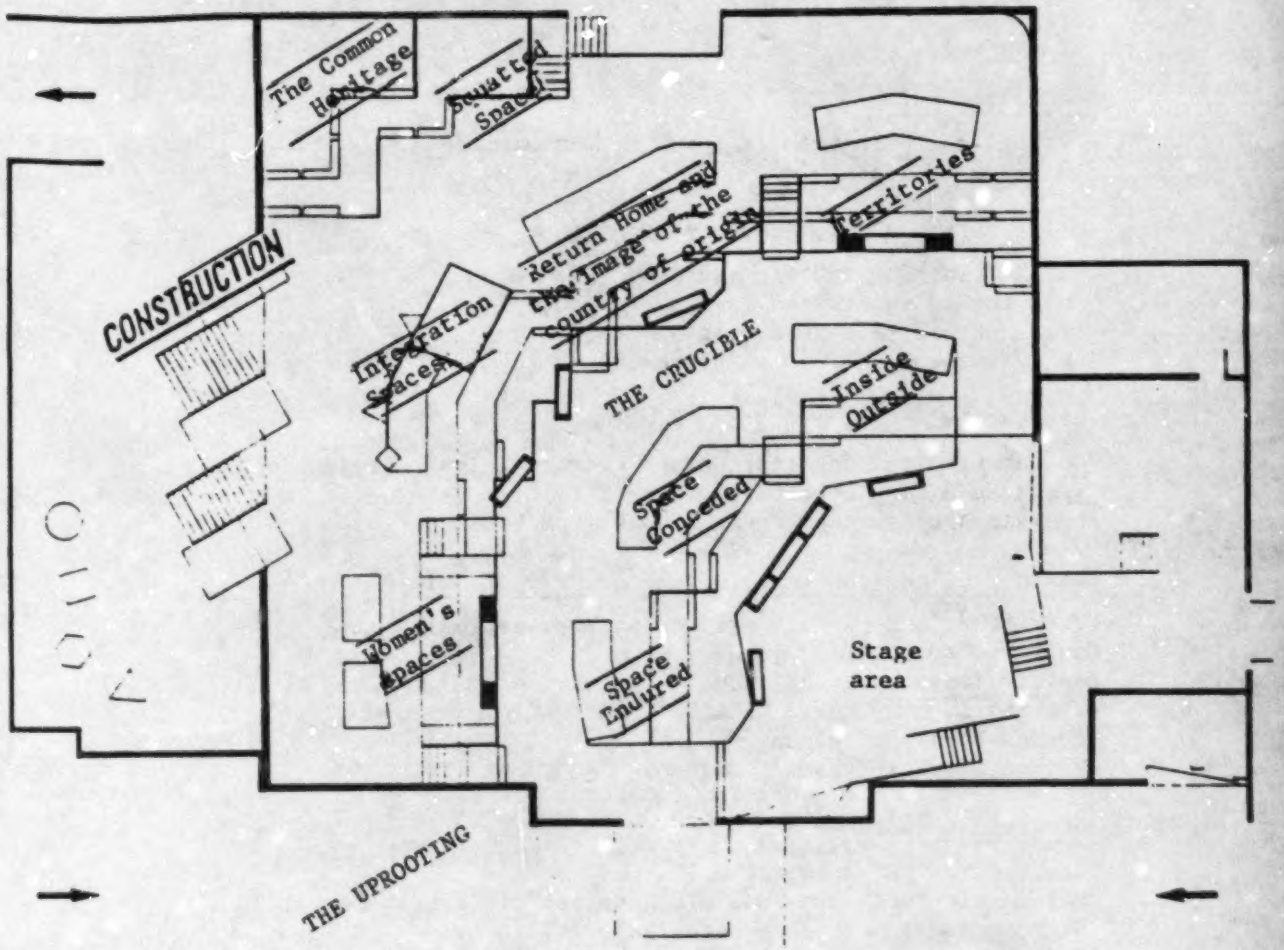
22. The ISM (formerly called Inter Service Migrants) is an association which offers foreign and French members resources with which cultures of origin can be made better known to the general public. ISM promotes some 200 performances, 50 "live" events and the non-commercial distribution of 430 film titles.

23. From the statement by Mr Videau, representative of the FIC, at the discussion meeting on 15 March.

24. José Vieira, "Les droits politiques sont-ils exposables?" in "Le New Deal Culturel à Beaubourg", op cit, page 9.

25. Paulo Moreira, "Ce que vous avez failli ne pas voir", in "Le New Deal Culturel à Beaubourg", op cit, page 6.

APPENDIX I



EXHIBITION LAYOUT

The up-rooting

Severance

Sculpture by Amara
"Come from outside" (photos)

The heritage of Longwy

"Dina, from memory" (audio-visual)
Sculpture by Hadji

The crucible

Home, here, home elsewhere
(stage area panels)

Space endured

"Youth of la Chiffogne"
(projection)
Poems by Boubeker, drawing by Hadj Mebarek
Papier froissé by Lallaoui
Sculpture by Hadji

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Appendix I

Space conceded

"Marseilles North transit town" (audio visual)
Sculpture by Amara

Inside outside

"An Algerian family" (projection)
"Interior of an African family" (photos)
Terra cotta by Aït Azzouzene
The Portuguese in France (photos)

Territories

"Gutenberg City: territories and convict ships" (projection)
"Black in Paris " (photos)
Fountain-sculpture by young people from Douai

Return home and the image of the country of origin

"The father's departure" (video and projection)
Sculpture by Hadji
Papiers froissés by Lallaoui
Wall Hangings by Maryem Sidibé
"French-speaking fresco"
"My roots? What roots?" (video)

Integration spaces

"Short-circuits" (projection)
"California Burg" "Les Ballets Jazz Art", "Transit Service",
"Diferenças" (audio documentaries)
"Youth theatre" (photos)
"Full contact" (photos)
Linocuts by Lallaoui

Squatted spaces

"Squatt Skank" (audio documentary)

Women's spaces

"Six girls talk about home" (projection)
Paintings on glass by Fatiha Rahou

The common heritage

Bas-reliefs and drawings by Khimoune
"Les Minguettes: pacification or social peace?" (video)

CONSTRUCTION

Equal rights

A place at school

«Trips to Belleville and elsewhere» (video)

A special rehabilitation

«Belonging» (video)

Who is the people? (video)

The cave-dweller frescos of Mantes-la-Jolie (photos)

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APPENDIX II

APPENDICES

Peformances during the exhibition, presented in co-operation with Inter-Service Migrants and with the assistance of the FIC.

THEATRE

Mohamed Travolta: Too much is too much is really too much, Ibn Khaldoun company (Paris region).

El Mtarouache (The Disturbed), Théâtre des Epines (Besançon).

And I just sat there, Hed-Jma company (Paris region), based on the book Une vie d'Algérien, est-ce-que ça ferait un livre que les gens vont lire (The life of an Algerian: could that make a book that people will read?), Anonymous, Paris, Le Seuil.

Vidas Cinzentas (Grey Lives), The Cultura e Desporto dos Portugeses Association's theatre group (Houilles).

A Tear (gas) in My Eye, Théâtre Barkane, l'ange du théâtre silencieux (Paris).

Dean the moon, Théâtre Najtamer (Paris region) based on a work by Pleino Marcos.

Crazy Moha, Moha the Wise, Théâtre Le pied nu (Marseilles), text by Tahar Ben Jelloun.

Prohibited Zone, Theatre group of the Association culturelle de la cité de transit du port de Gennevilliers (Paris region).

The genie of the waters, Chinese tale, by the theatre group of the Union des Jeunes Vietnamiens de France.

Ya Oulidi - Nationality: immigrant - Oh, world!, Théâtre des Flamants (Marseilles).

News items, Chakchouka company (Gennevilliers).

Hearts are trumps - Abès versus the customs men, "Les Stars du bled" (Lyons region).

Sudexpress, Ça e là company, Collectif pour l'expression culturelle des jeunes immigrés (Paris region).

Everybody the Smoke, Mantes-la-Jolie theatre group.

The Uprooted, Adedrinha Portuguese group (Petit Caillou company) based on Les déracinés by Antonio Cravo.

Leila, walking by night through the forest between Audincourt and Beaucourt, Participation event by the Atelier de l'Exil.

End, Association Portugaise de culture et de promotion.

Aicha's children, La Rose des sables (Valence).

Powder of intelligence, Théâtre de la Mer (Marseilles), text by Kateb Yacine.

Binet-El-Youm, L'Etang de Beurre company (Port-de-Bouc), text by Nacera Bouabdallah

Waiting for the association, Association Ouvertures (Saint-Chamond) theatre group, text by Said Boubeder.

Go my land what a lovely idea, Compagnie des 4 chemins, text by Ahmed Ben Dab.

I'm going back to Siemkovice, Théâtre de Jarnisy.

Comic Sketches, Antoine Palma.

Invisible Theatre, Elbeuf MJC theatre workshop.

Clown, Mouloud Azem.

Traditional theatre of Vietnam (Lyons).

Refami theatre workshop (Cachan).

At school we also learn ... to live together. Performances by the Elisa Lemonier Lycée (Paris), Ecole Nationale de Perfectionnement, primary schools of the rue de Tourtille, rue du Général Lasalle, rue de Vitruve, rue des Alouettes, Tlemcen primary school, and the rue du Jourdain nursery school in Paris.

MUSIC

Hamed Bouzzine - production for balafons, congas, sanzas, bendirs, Harmattans, Trio, Donson Kelé (Dioula huntsmen funeral chant) (Paris region).

Sully Cally Percussion and the Makandia ballet, West Indian percussion and dance (Paris region).

Rockin' Babouches, Rock group singing in Berber (Paris region).

D'jatis, Soul, reggae, funk (Paris region).

Salem, Western style music group (Paris region).

Hah ark and Adioa - reggae group (Paris region).

Leila percussion, music, dance and poetry by a music expression group working in African, Afro-Cuban and Oriental sound styles (Marseilles).

Corrazon Rebelde (Rebel Heart), Chilian rock group with Pajara Canzani (Paris region).

Ramane - Arabic rap, rock, reggae and chanting group (Lyons).

Ya Youth - sound system.

Performance - rock, blues, soul (Sarcelles).

Djen Everett and the T Birds - 1950s rock, Chambéry social-culture centre.

Diferenças - Portuguese-language "immigrant" rock, song group (Paris region).

Mezzogiorno - rock group (Longwy).

Iznaguen - group of musicians of Berber origin, synthesis of rock, jazz, Kabyl and Chaabi music and singing in Kabyl (St Etienne).

Farid - singer.

Basiak - group of 6 West Indian percussionists (Paris region).

Lounes Lounis - rock and blues singer (Paris region).

Kamel Cheurfa - western style songs (Lyons).

L'écho d'Afrique - traditional African music (Paris region).

Dread Lions - sound system.

Karim Kacel - singer.

DANCE

Traditional dances of Laos - Association of Laotian Women (Paris region).

Nanou and Nadia - North African dances to recorded music by Brahim Izri.

Abrid-a - Berber dances by a group from the Association berbère de recherche, d'information, de documentation et d'animation (St. Ouen).

Berber dances and songs - children's dances, Association Culture Berbère (Paris).

O Sol de Portugal - Portuguese children's dances (Hérignac).

El Haman (Hope) - group of North African children's dances from the Vénissieux MJC.

West Indian dances - folklore group from the Association antillaise du Val d'Oise.

Jazz Art Ballets - American school (Paris region).

Saliha Bachiri - North African and Western dancing combined (Paris region).

Jaillissement, Western choreography by the Union des Jeunes Vietnamiens de France.

POETRY

STORY-TELLING

Seara Verge - songs and poetry by the Fédération des associations portugaises due district consulaire de Paris.

Mohamed Boumeghra - story-teller, adaptation of the Journal d'un fou by Lou-Sin.

Katia - poetry (Paris region).

Other audio-visual material presented during the exhibition

Visual montage by young people from the La Chiffogne district produced during a training course organised by the Mission d'Education Permanente of Montbéliard: visual presentation of wanderings through the streets of the town centre.

The Gutenberg effect: 30' colour video 3/4 inch Secam, produced in 1983 by the IM-Média Agency; CCI post-production.

Les Minguettes: pacification or social peace? 30' colour video 3/4 inch Secam, produced in 1983 by the IM-Média Agency; CCI post-production.

My roots: what roots? 10' inch colour video, 3/4 inch U-matic, produced by the Centre de recherches et d'études audiovisuelles de La Rochelle. CCI production 1983.

Belonging, 9' colour video, 3/4 inch Pal, produced in 1983 by Paul Saadoun and the CIRCA. Inhabitants of the Petit Séminaire talk about their migrations.

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PROGRAMME OF DISCUSSIONS (Little Hall)

Friday 2 March - 9 pm

"Once upon a time ... In every day and age"
Presence and present-day relevance of the tale

with teachers and pupils from secondary schools in Paris working on "tale" projects.

Marie Feraud, writer, member of the Roubaix operational team for the Commission Nationale de développement des quartiers;

Slimane Tir, research worker, member of the "Action, Culture, Recherche" association of Roubaix,

Muriel Bloch, story-teller,

Jean-Louis Le Craver, story-teller,

Hamed Bouzzine, musician and story-teller

Imma Laldja, story-teller.

Wednesday 7 March - 2.30-5.30 pm

With the participation of Mr René Picherot, IDEN, former chargé de mission (schooling of migrant children) at the Schools Directorate of the Ministry of Education,

* "Songs of our lands" by CM2 pupils

"Ballade a Belleville", songs composed and interpreted by CE2 pupils

* Statements by the following (followed by discussion):

- Julien Weiss and the "Al Kindi" classical Arab music group;
- Regina Baldini and Rafaël Parejo, ethno-musicologists, for their research on Latin American music("La Mémoire des ans");
- Tran Quand Haï, musician and ethno-musicologist at the Musée de l'Homme and Musée des Arts et Traditions Populaires: an approach to the music of Asia;
- René Picherot: the paths to intercultural music education; in connection with a current action-research project on a European scale.

Wednesday 21 March - 3.30-5.30 pm

Following the presentation (2 pm) on the exhibition stage, by two school groups, a discussion will take place in the Little Hall from 3.30 to 5.30 pm

"Intercultural activities at school: realities, material, objectives?"

With representatives from the Schools Directorate and Mission de l'Action Culturelle et des cultures et langues régionales, Ministry of Education.

Mr Helt, Inspector, Paris,

Alain Seksig, Commission d'Action Culturelle, Paris,

Adil Jazouli, sociologist, researcher at the Centre d'Analyse et d'Intervention Sociologiques (CADIS).

Wednesday 28 March - 3.30-5.30 pm

Following the play presented at 2 pm on the exhibition stage by a group of pupils from the Elisa Lemonier LEP (Paris 12e).

Discussion from 3.30-5.30 pm (Little Hall).

"The theatre, forum for expression by young people of immigrant background"

with the group of pupils and teachers from the Elisa Lemonier LEP and Corinne Atlas, actress;

Moussa Lebkivi, actor Nedjma company, and representatives of young amateur or semi-professional theatre companies.

"Theatre creators and immigration"

with the participation of the Théâtre du Lierre, Gilberto Tsai (TEP), Jean Gabriel Canasso, Hicham Rostom (TAT), Salah Teskouk, Théâtre du Laurier Rose, Bernard Sobel, Théâtre de Gennevilliers (subject to change).

Discussion Leader: J. Claude Lallias

Thursday 19 April - 9 pm

"Together in town"

with the participation of officials from:

- the "Banlieues 89" mission
- the Commission pour le Développement Social des Quartiers
- the United Towns Organisation
- the "Environment, Cadre de Vie" group of the Commission Académique d'Action Culturelle, Paris.

Friday 20 April - 9 pm

"Writing elsewhere from here"

Meetings with young writers of immigrant background, with Medhi Charef, author of Thé au Harem d'Archi Ahmed (Mercure de France), and Odile Belkhedar, in charge of the youth section of the Saint John Perse Library at Aubervilliers; representatives of Arcanthère publications, and the "writing-reading" group of the Commission d'Action Culturelle, Paris. Discussion leader: Michèle Goldstein. (CAAC).

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"AT SCHOOL WE A' SO LEARN ... HOW TO LIVE TOGETHER"

CCI Centre Georges Pompidou - 21-28 March 1984

In conjunction with the CCI exhibition on "The children of Immigration" the Commission Académique d'Action Culturelle de Paris presents the following events and discussions.

PROGRAMME OF EVENTS (CCI 1st floor)

Wednesday 21 March 1984 - 2pm

Primary school: 1, rue du Général Lassalle, Paris 19 e

CM2 class, teacher Christian Brondeau
Theatre and song: "Visions of our lands" (40 minutes)
At Belleville the children are bored; they daydream; with the help of Tom Thumb, as imagined by J Prévert, they travel to the homelands of their classmates (Vietnam, Maghreb, Cameroon, Greece, Colombia, Yugoslavia, West Indies etc); tales, poems and songs.

Ecole Nationale de Perfectionnement: 316-322 rue de Belleville Paris 20e.

Teachers: Michel Lejeune and Claude Ranty
Texts and music: Guernica or the misfortunes of war (20 minutes)
Poetry and music against a fresco background, produced by 4th form vocational training class (boiler-making).

Thursday 22 March 1984 - 3 pm

Secondary schools: 62 rue de la Fontaine, Paris 11e

Two classes, 3rd and 4th forms, teachers Claude Baudoin and Denise Paolini. Muriel Block, story-teller. Dramatised tales (40 minutes).

- 3 Dramatised tales:
  - The secret of the animals: Lebanese tale transmitted by a Kabyl pupil
  - Samba Ojana, transmitted by an African pupil
  - The little orphan, Kabyl tale
  - The Hats, Japanese tale.
- Tales told by pupils
  - The cow and the orphans, Kabyl
  - The cooking-pot, Tunisia
  - The little orphan (coupled with the dramatised tale)
  - The popes. Yugoslavia and Albania
  - Corsican tale.

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Primary school: 38 rue de Tourtille, Paris 20e

CE 2 and adaptation classes, teachers Véronique Baviere, Ph. Beglot.

- Musical comedy: We children of Belleville, the wise men and our differences (35 minutes) cast of 30 plus chorus (15 children 8-9 years old).

A child tells what he sees every day at school. It isn't always such fun ... he's foreign. A wonderful person wants to help him; he tells stories in which things turn out much better. And if those stories were true?

Friday 23 March 1984 - 3 pm

Collège Massena: 4 bis, av de Choisy, Paris 13e

3rd form, teacher Françoise Le Behan-Miel

- Theatre, masks and music: From mask to mask, civilisation to civilisation (45 minutes).

Poems in different languages, spoken by pupils. Presentation of masks made by pupils (African, Asian, ancient, commedia dell'arte), with a background of music from the different countries.

Nursery school: 94, rue des Couronnes, Paris 20e

Teachers Christiane Gregorius and Sylvie Schneiweiss, puppeteers Zahia Raugel (Aspic) and Clara Schneider (Sesame)

- Puppet show (20 minutes)

Tales imagined and produced by 20 pupils from the older group in the nursery school.

1. Salimata in the forest: in an African village a little girl decides to take a walk in the forest, and has some strange encounters there.

2. The wedding: in the jungle near a village where a wedding is about to take place, a meeting between a lion, a mouse, a rabbit, a dog and an owl, and the medicine man and witch. Arguments, reconciliations and village festivities for the wedding.

Saturday 24 March 1984 - 3 pm

Primary school: 3 rue Vitruve, Paris 20e

CM1 and CM2 classes, teacher Christiane Alinc. Assistant for Arabic, Fatima Yantren, speaker Salah Testouck.

- Theatre: Petits beurs et compagnie (1 hour)

In this production the children show their country of origin (or that of their friends) as they remember, imagine or dream it; reasons for leaving, what they find when they get to France: misunderstanding, hostility, but sometimes other things.
Told through the stories of Nagib from Algeria, Adama from Senegal and Laetitia from Latin America.

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Monday 26 March 1984 - 3 pm

Primary school: 9 rue de Tlemcen, Paris 20e

CE2-CM1 classes, teacher Elise Bertou, speaker Souad Lafer (ASPIC).

- Theatre: Meetings (inhabitants, visitors and racism) 20 minutes.

The story of a village where the inhabitants are forever quarrelling. One day some people who have been driven out of their homes by an earthquake read in the newspaper that the village is looking for people to come live in it. The meeting is not a success by the visitors have "things" which interest the village people and the end is a great fete of reconciliation.

Lycée d'Enseignement Professional: 45, rue Armand Carrel, Paris 19e

2nd year CAP class, teacher Dominique Devert-Guella, Ali Kirane Ben Azzouz, story-teller

- Dramatised tale: The red rose, Kabyl tale (20 minutes)

Summary: A man with 7 daughters decides to make a pilgrimage to Mecca. Before he leaves he gives each daughter a branch of a rose-tree. If they flower he will know that his daughters have missed him while he was away. The youngest daughter's branch alone produces a superb red rose. Her jealous sisters decide to get rid of her and trample on her rose. When the father gets back his daughters tell him that the youngest girl died of jealousy because her rose had not blossomed. The father curses his ungrateful daughter. But one day, a story-teller comes along ...

Wednesday 28 March - 2 pm

Lycée Technique and LEP Elisa Lemonier: 20, av Armand Rousseau, Paris 12e

Group of 10 young people (age 16-18); Michèle Brosteck documentalist, Denis Descamps teacher, Corinne Atlas, actress

- Play written by Djamila Djabri (former pupil): Malika (1 hour)

Malika, a girl born in France of Algerian parents is violently torn between her family's culture and that encountered at her secondary school.

RADIO BROADCASTS DURING THE EXHIBITION

"THE CHILDREN OF IMMIGRATION"

Thursday 1 March	3 pm	Media Soleil - Radio space for immigration (theme: young Africans)
Friday 2 March	7 pm	Media Soleil - Immigration and Islam in France from an intercultural point of view
Saturday 3 March	7 pm	Radio Afrique - The education and future of African children in France
Sunday 4 March	4 pm	Radio Berbere - Tutlayt or identity challenged
Wednesday 7 March	3 pm	TSF 93 - Carteblanche for differences: young immigrants and success
Thursday 8 March	3 pm	Radio Beur - The organisation of young people of immigrant origin (involving several associations)
	7 pm	Radio Beur - "Beur feminine", with Ms Elisabeth Pacco and a representative of the Ministry of Women's Rights
Friday 9 March	3 pm	Radio Beur - Young Beurs at school, school failure; with pupils from a class in Levallois
	7 pm	Radio Beur - The social movement and youth associations
Saturday 10 March	3 pm	Radio Beur - Horizon 86: the Beur vote, with two associations of Mohammedan French, a trade union militant and a permanent member of the Beur Socialist Party
	7 pm	Radio Beur - Culture of origin: Algerian songs, commitment in Algerian songs
Sunday 11 March	3 pm	Radio Beur - Flippers: racism
	7 pm	Radio Beur - Beur literature, with Leila Sebbar, speaking about her books "Parle mon fils, parle à ta mère" and "Le Chinois vert d'Afrique"